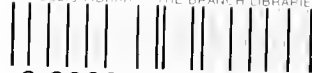


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Sixty songs from Mother Goose

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THE CENTRAL CHILDREN'S ROOM
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Mother Goose Songs Without Words

By **L. E. ORTH**

A Book of 76 Easy
Compositions for the Pianoforte.

FOREWORD.

While a playful melody finds quick response in the child-mind, the notes that symbolize it seem altogether arbitrary and are a great bug-bear to the little ones.

In teaching my own and other children piano playing, I have found it a great help to give with a melody some familiar words in the same rhythm.

No words are so dear to the child as the nursery rhymes. As versions of Mother Goose vary, I have set down the words the rhythm of which the music follows exactly. This identity of rhythm as well as similarity of spirit will help beginners in music, find response in the home circle, and be of use in the Kindergarten where the words can be repeated aloud while the music goes on.

What happier way to awaken the musical instinct than to associate with the nursery rhyme a little melody that expresses the spirit of the rhyme itself in all its childlikeness?

To do this, and to bring to the hearts of children, little and big, musical cheer and gladness, is the aim of this little work.

THE COMPOSER.

SIXTY SONGS
FROM
MOTHER GOOSE

SET TO MUSIC BY
L. E. ORTH
OP. 12

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To those but lately come, and those forever young.

NOTE.

While each of the sixty songs in this volume may be sung as a solo or as a unison chorus, two and three part harmony is occasionally indicated, and many of the numbers are marked to be sung in part by a single voice, in part by a chorus. These markings are not obligatory, but will serve as hints to those who wish to use the songs in connection with dialogue for the purpose of entertainment in operetta form.

The majority of the songs, in fact, were first publicly used in the form of an opera for children, under the title of "Mother Goose's Jubilee," in a series of very successful performances at the Tremont Theatre, Boston, in March and April, 1901.

The fact that these songs were first heard in connection with the elaborate incidental music of a three-act play in which a hundred performers personated the whole tribe of Mother Goose characters, in no way affects the value of the songs, for each of the sixty is independent.

This book of melodies is presented to children, and to all who have to do with them, as a fresh setting of the rhymes and jingles of childhood, familiarly known as Mother Goose.

L. E. ORTH

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FROM

MOTHER GOOSE

No 1

GOOSEY, GOOSEY, GANDER

Words by
MOTHER GOOSEMusic by
L. E. ORTH, Op. 12

Not too slow

CHORUS

Goos-ey, Goos-ey, Gan-der, Whith-er dost thou wan-der? Up stairs, down stairs,

in my la-dy's cham-ber. Goos-ey, Gan-der, where dost thou wan-der? Goos-ey,

Gan-der, where dost thou wan-der? Where, Goosey, — where? —

WHEN I WAS A BACHELOR

Andante con moto

VOICE

When I was a bach-e-lor, I lived by my-self, And all the bread and

PIANO

cheese I got I put up-on the shelf. The rats and the mice they made such a

cresc.

cresc.

strife, I had to go to Lon-don to buy my-self a wife. The roads were so

poco rit. *a tempo*

poco rit. *a tempo*

long, The lanes were so narrow, I had to bring my wife home on a wheel-

f a little faster

bar-row. The wheel-bar-row broke. My wife had a fall. Down came the

Red.

*mf* Tempo I

wheel-bar-row, pret-ty wife and all. When I was a bach-e-lor I lived by my-

Red.

*cresc.*

self, And all the bread and cheese I got I put up-on the shelf. The rats and the

cresc.

mice they made such a strife, I had to go to Lon-don to buy my-self a wife.

rit.

No 3 HUMPTY DUMPTY

Moderato

VOICE

f *>*

Hump - ty Dump - ty sat on a wall. Hump - ty Dump - ty

PIANO

f *>*

had a great fall. All the king's hor-ses and all the king's men Couldn't

put Hump - ty Dump - ty to - geth - er a - gain.

ff *>*

No 4 OLD CHAIRS TO MEND

Con moto

CHORUS

mf

1. If I had as much mon-ey as I could spend, I nev-er would cry "Old
2. If I had as much mon-ey as I could tell, I nev-er would cry "Old

PIANO

mf

chairs to mend! Old chairs to mend!" I nev - er would cry — "Old
clothes to sell! Old clothes to sell!" I nev - er would cry — "Old

cresc. *f*

chairs to mend!" If I had as much mon - ey as I could spend, I
clothes to sell!" If I had as much mon - ey as I could tell, I

mf *mf*

nev - er would cry "Old chairs to mend! — Old
nev - er would cry "Old clothes to sell! — Old

cresc. *cresc.*

chairs to mend!" I nev - er would cry — "Old chairs to mend!"
clothes to sell!" I nev - er would cry — "Old clothes to sell!"

f *ff* *f* *ff*

Ad. *Ad.*

SEE A PIN AND PICK IT UP

With motion

CHORUS

mf

See a pin and pick it up, All the day you'll have good luck;

PIANO

mf

See a pin and let it lay, Bad luck you'll have all the day. Bad luck,

rit. *f*

bad luck. See a pin, pick it up, See a pin, pick it up,

poco rit. *mf a tempo* *p* *mf* *p*

poco rit. *mf a tempo* *p* *mf* *p*

Good luck, good luck. See a pin and pick it up, All the day you'll

f

f

Ad. *

Ad. *

have good luck; See a pin and pick it up, All the day you'll have good luck.

No 6 HOT CROSS BUNS

Moderato

VOICE *mf*

Hot cross buns, Hot cross buns. One a pen-ny, two a pen-ny,

PIANO *mf*

Hot cross buns. If your daugh-ters don't like 'em Give 'em to your sons.

One a pen-ny, two a pen-ny, Hot cross buns, Hot cross buns.

TO MARKET, TO MARKET

With rocking motion

CHORUS

PIANO

To mar - ket, to mar - ket to buy a fat bun, To

mar - ket, to mar - ket to buy a fat bun. Home a - gain, home a - gain,

home a - gain, home a - gain, Home a - gain, mar - ket is done.

No 8

MARY CONTRARY

Not too slow

VOICE

PIANO

Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow? With

poco rit.

sil - ver bells and cock - le shells, And pret - ty maids, all in a

poco rit.

And.

DUET a tempo

row. With sil - ver bells and cock - le shells, And

rit.

a tempo

poco rit.

pret - ty maids, pret - ty maids all in a row. *a tempo* *f* With sil - ver bells and

poco rit.

f a tempo

cock - le shells, and pret - ty maids, pret - ty maids all in a row.

THE BUMBLE-BEES

L.E. O.

Brightly

CHORUS

PIANO

Come forth! ye lit - tle bum - ble-bees, Sip hon - ey from each flower, And

dance with Mary's pret - ty maids To while a - way an hour; To while a - way an

hour.

So buzz, buzz, bum - ble-bees, Be hap - py while ye

may; For Ma - ry's maids, all in a row, Will soon hie a - way.

SYLVIA AND SIMON

Sentimental Simon

With much expression

VOICE

mf

Syl - vi - a, Syl - vi - a, Syl - vi - a, sweet as

PIANO

morn - ing air. Syl - vi - a, Syl - vi - a, do not drive me

to - des - pair. Long have I sighed, Long have I sighed,

Long have I sighed in vain. Now am I come, Now am I come,

cresc.

f Now am I come a - gain. *p* Syl - vi - a, Syl - vi - a, Will you be mine, or

cresc. no, or no? Syl - vi - a, Syl - vi - a, *f* Will you be mine, or no?

Sylvia sings

mf Con moto

Si - mon, pray leave off your suit, Si - mon pray leave off your suit,

For your court-ing will reap no fruit. For your court-ing will reap no fruit.

I would rath - er give a crown, Than be mar - ried to a clown...

Go for a boo - by, Go for a boo - by, Go for a boo - by, Go, go!

a tempo
I would rath - er give a crown, Than be mar - ried to a clown.

Go for a boo - by, Go for a boo - by. Go! Go! Go!

WHERE ARE YOU GOING, MY PRETTY MAID?

DUET: Sentimental Simon and Milk-Maid

Moderato

mf Sentimental Simon

VOICE



1. Where are you go-ing, my pret-ty maid, With your ro - sy cheeks and
 2. What is your fa-ther, my pret-ty maid, With your ro - sy cheeks and

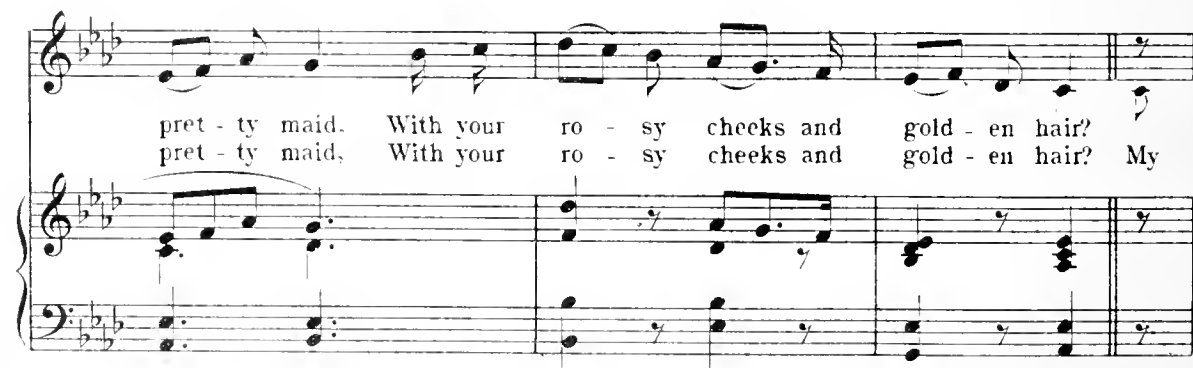
PIANO

*Milk-Maid**Both*

gold - en hair? I'm go - ing a - milk - ing; kind sir, — I said; (The
 gold - en hair? My fa - ther's a farm - er, kind sir, — I said; (The



straw - ber - ry leaves make maid - ens fair.) Shall I go with you my
 straw - ber - ry leaves make maid - ens fair.) What is your for - tune my



pret - ty maid. With your ro - sy cheeks and gold - en hair?
 pret - ty maid, With your ro - sy cheeks and gold - en hair? My

*Milk-Maid**Both*

Yes, if you please, kind sir, I said; (The straw-ber-ry leaves make
face is my for-tune, kind sir, I said; (The straw-ber-ry leaves make

*Sentimental Simon**D. C.**rit.**a tempo*

maid-ens fair.) 3. Then I won't have you, my pret-ty maid, With your
maid-ens fair.)

Milk-Maid

ro-sy cheeks and gold-en hair. No-bo-dy asked you, kind

*Both**rit et dim.*

sir, — I said; (The straw-ber-ry leaves make maid-ens fair.)

THERE WERE THREE JOLLY HUNTSMEN

With well marked rhythm

VOICE *mf*

1. There were three jol - ly hunts - men, as I have heard them
 2. One said it was a ship, and the oth - er said _____
 3. One said it was the moon, and the oth - er said _____

PIANO *mf*

say. — And they would go a - hunt - ing, all
 nay, — One said it was a house with the
 nay, — One said it was a cheese with the

on a sum - mer's day. All the day they hunt - ed, and
 chim - ney blown a - way. All the night they hunt - ed, and
 half o'it cut a - way. All the night they hunt - ed, and

noth - ing could they find. But a ship a -
 noth - ing could they find. But the moon a -
 noth - ing could they find. But the moon a -

sail - ing, a - sail - ing with the wind.
 glid - ing, a - glid - ing with the wind.
 glid - ing, a - glid - ing with the wind.

CHORUS

All the day they hunt - ed, and noth - ing could they find,
 All the night they hunt - ed, and noth - ing could they find,
 All the night they hunt - ed, and noth - ing could they find,

But a ship a - sail - ing, a - sail - ing with the wind.
 But the moon a - glid - ing, a - glid - ing with the wind.
 But the moon a - glid - ing, a - glid - ing with the wind.

THERE WAS A LITTLE MAN

Animato

VOICE *mf*

There was a lit-tle man And he had a lit-tle gun, And his bul-lets were

PIANO *mf*

made of lead, lead, lead; He went to the brook and saw a lit-tle duck, And he

f shot it through the head, head, head; He car-ried it home to his old wife Joan, And

mf

rit. bade her a fire to make, make, make; *a tempo* To roast the lit-tle duck He had

rit. *a tempo*

shot in the brook, And he'd go and fetch her the drake, drake, drake.

rit.

No 14

IS JOHN SMITH WITHIN?

1st Voice *2nd Voice* *1st Voice*

DUET

Is John Smith with - in? Aye, that he is. Can he set a shoe?

PIANO *f*

2nd Voice *Both*

Aye, mar - ry, two: Here a nail, There a nail, Tick, tack, too;

Here a nail, There a nail, Tick, tack, too; Here a nail, There a nail, Tick, tack, too.

MERRY LITTLE MAIDS ARE WE

L.E.O.

Moderato

SEMI
CHORUS

Mer-ry lit-tle maids are we,

Hap-py heart-ed, gay and

PIANO

mf

free.

Come ye, one and all,

Let us haste a-way To

Moth-er Goose's Ju-bi-lee, Ju-bi-lee. Moth-er Goose, the chil-dren's

joy, Moth - er Goose and Jack, her boy.

Come ye, one and all, Hap - py let us be, 'Tis

Moth - er Goose's Ju - bi - lee. Come ye, one and all,

Hap - py, will we be, 'Tis Moth - er Goose's Ju - bi - lee.

OLD MOTHER GOOSE

With well marked rhythm

CHORUS

f

1. Old Moth-er Goose when she wants to wan-der Rides through the air on a
 2. Old Moth-er Goose when she wants to wan-der Rides through the air on a

f

PIANO

SOLO Mother
She

ver-y fine gan-der Goose has a house, 'Twas built in a wood. Where an
 ver-y fine gan-der rides through the air She rides through the air She

mf

CHORUS

owl at the door For sen-ti-nel stood. Old Moth-er Goose when she
 rides through the air on a ver-y fine gan-der. Old Moth-er Goose when she

f

wants to wan-der Rides through the air on a ver-y fine gan-der.
 wants to wan-der Rides through the air on a ver-y fine gan-der.

BOYS

GIRLS

BOYS

Ver - y fine gan - der,
Ver - y fine gan - der,

Ver - y fine gan - der,
Ver - y fine gan - der,

Ver - y fine gan - der,
Ver - y fine gan - der,

CHORUS

rit

SOLO

Ver - y fine gan - der. She
Ver - y fine gan - der.

has a son Jack, a plain-look-ing lad. He's
Jack found one day As I've been told, His

not ver - y good, Nor yet ver - y bad, She sent him to mar-ket, A
goose had laid an egg, An egg of pure gold, He rode to his mother, The

live goose he bought, "Here moth - er," says he, "It will not go for naught."
news for to tell. She called him a good boy, And said it was well.

D. C.

D. C.

CHORUS

f Old Moth - er Goose when she wants to wan - der Rides through the air on a

f BOYS ver - y fine gan - der, *mf* GIRLS Ver - y fine gan - der, Ver - y fine gan - der,

BOYS Ver - y fine gan - der, CHORUS *ff et rit.* Ver - y fine gan - der.

No 17
MY SON JOHN

Allegretto
VOICE Did - dle did - dle dump - ling, my son John Went to bed with his

PIANO *mf*

cresc

stock - ings on. One shoe off, one shoe on, Did - dle did - dle dump - ling,

cresc.

mf

my son John. Did - dle did - dle dump - ling, my son John

mf

Went to bed with his stock - ings on. One shoe off,

cresc

one shoe on, Did - dle did - dle dump - ling, my son John.

cresc.

No 18

JACK BE NIMBLE

Animato

VOICE. *mf*

Jack be nim - ble, Jack be quick, Jack jump ov - er the

PIANO *mf marcato*

can - dle - stick; Jack be nim - ble, Jack be quick,

Jack jump ov - er the can - dle - stick.

No 19

OWL SONG

Quietly

VOICE

Of all the gay birds that e'er I did see, The owl is the fair - est by

PIANO

far to me. For all the day long she sits on a tree, And

when the night comes, a - way flies she. *f* Tu whit, *p* tu whoo, tu

whit, *mf* tu whoo, And when the night comes, a - way flies she. *f* Tu

whit, *p* tu whoo, tu whit, *f* tu whoo, And when the night comes, a - way flies she.

THE HOUSE THAT JACK BUILT

Not too slow

CHORUS

This is the house, this is the house, this is the house that Jack built.

PIANO

cresc. et rit.

This is the house, this is the house, this is the house that Jack built.

cresc. et rit.

mf SOLO

CHORUS

This is the malt that lay in the house, that lay in the house that Jack built.

mf *a tempo*

SOLO

CHORUS

cresc. et rit.

This is the rat that ate the malt, that lay in the house that Jack built.

cresc. et rit.

SOLO
faster

CHORUS

This is the cat, that killed the rat, that ate the malt, that lay in the house that

SOLO

Jack built. This is the dog that wor-ried the cat, that killed the rat, that

CHORUS
cresc. et rit.

SOLO
sotto voce

ate the malt, that lay, in the house that Jack built. This is the cow with the

crum-pled horn, that tossed the dog, that wor-ried the cat, that killed the rat, that

CHORUS

ate the malt, that lay in the house that Jack built.

mf SOLO

This is the maid-en, all for-lorn, that milked the cow with the crum-pled horn, that

mf

tossed the dog, that wor-ried the cat, that killed the rat, that ate the malt,

CHORUS

that lay in the house that Jack built. This is the man all

SOLO
*con moto**con moto*

tat-tered and torn, that kissed the maid-en all for-lorn, that milked the cow with the

slower

cresc

crum-pled horn, that tossed the dog, that wor-ried the cat, that killed the rat, that

cresc

f CHORUS

ate the malt, that lay in the house that Jack built.

f

SOLO

slower

This is the Priest all shav-en and shorn, that mar-ried the man all

slower

rit. *rit.* CHORUS

tat-tered and torn, that kissed the maid-en all for-lorn, that

rit. *rit.* *rit.*

CHORUS or SEMI-CHORUS

Con moto

milked the cow with the crum - pled horn, that tossed the dog, that

wor - ried the cat, that killed the rat, that ate the malt, that

lay in the house that Jack built. This is the cock that

crowed in the morn, — that waked the Priest all sha - ven and shorn,

faster

that mar-ried the man all tat-tered and torn, that kissed the maid-en

faster

SEMI-CHORUS

allegretto

all for-lorn, that milked the cow with the crum-pled horn, that tossed the dog, that

*cresc.**cresc. et rit.*

wor-ried the cat, that killed the rat, that ate the malt, that lay in the house that

*cresc.**cresc. et rit.*

Jack built.

ff

SOLO

f *slower*

This is the Farm-er who sowed the corn, ——— that

f *slower*

Ad.

TUTTI

f *con moto*

kept the cock, that crowed in the morn, ——— that waked the Priest all

f *con moto*

Ad.

sha-ven and shorn, that mar-ried the man all tat-tered and torn, that

kissed the maid - en all for - lorn, that milked the cow with the

cresc

crum - pled horn, that tossed the dog, that wor - ried the cat, that

cresc

killed the rat, that ate the malt, that lay in the house; that

ff

rit et

ff

rit et

cresc

lay in the house that Jack built.

cresc

f

No 21

OLD STORIES

JINGLE SONG and CHORUS

With animation

VOICE *mf*

1. There was an old wo - man of Leeds; _____ Who
 2. There was a fat man of Bom - bay, _____ A -
 3. There was an old man in our town, _____ And
 4. And when _____ he saw _____ his eyes were out, With

PIANO *mf*

spent all her time in good deeds; _____ She worked for the poor till her
 smok - ing one sun - shi - ny day, _____ A bird called a snipe flew a -
 he was so won - drous - ly wise, _____ He jumped right in - to a
 all _____ his might _____ and main, _____ He jumped right in - to an -

cresc.

fin - gers were sore, This pi - ous old wo - man of Leeds. _____
 way with his pipe, Which vexed the fat man of Bom - bay. _____
 bram - ble bush, And scratched out both _____ his eyes. _____
 oth - er bush, And scratched them in _____ a - gain. _____

cresc.

**) For introduction and interludes repeat first two bars of accompaniment till ready*

CHORUS

1. She worked for the poor 'Till her fin - gers were sore, This
 2. A bird called a snipe flew a - way with his pipe, Which
 3. He jumped in - to a bram - ble bush And
 4. He jumped in - to an oth - er bush And

pi - ous old wom-an of Leeds, — She worked for the poor 'Till her
 vexed the fat man of Bom - bay. — A bird called a snipe flew a -
 scratched out both — his eyes. — He jumped in - to a
 scratched them in — a - gain. — He jumped in - to an -

fin - gers were sore, This pi - ous old wom-an of Leeds. —
 way with his pipe, Which vexed the fat man of Bom - bay. —
 bram - ble bush And scratched out both — his eyes. —
 oth - er bush And scratched them in — a - gain. —
 of Leeds.

5.

There was an old man in our town
 Who never could pay any rent.
 And so one lovely moonlight night,
 To another town he went.

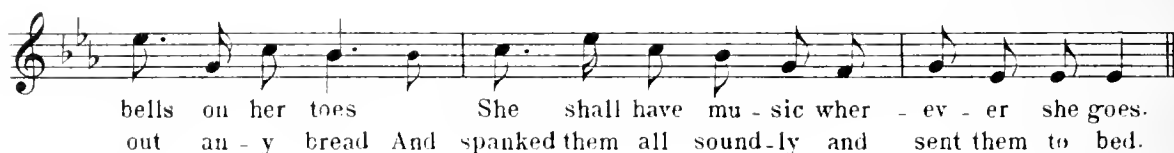
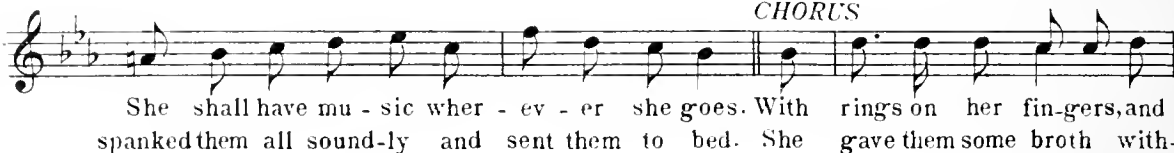
6.

Jack Sprat he could eat no fat.
 His wife, she could eat no lean,
 And so between them both, you see,
 They left the platter clean.

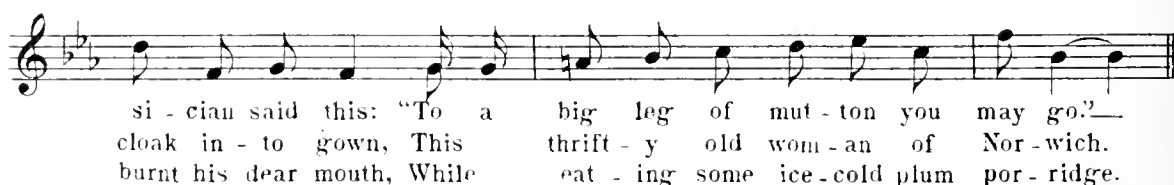
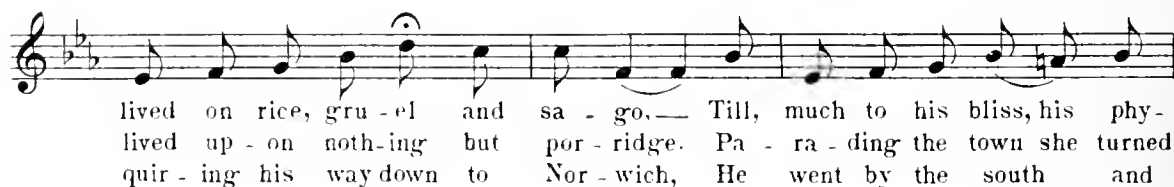
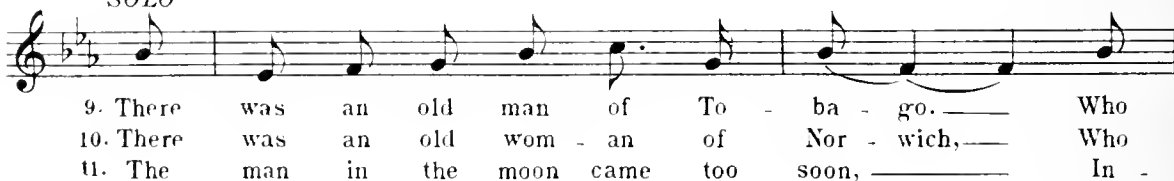
SOLO



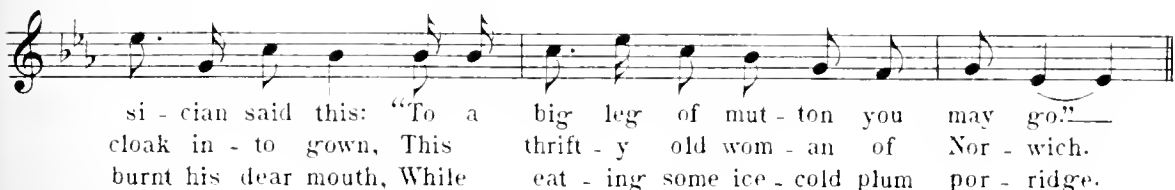
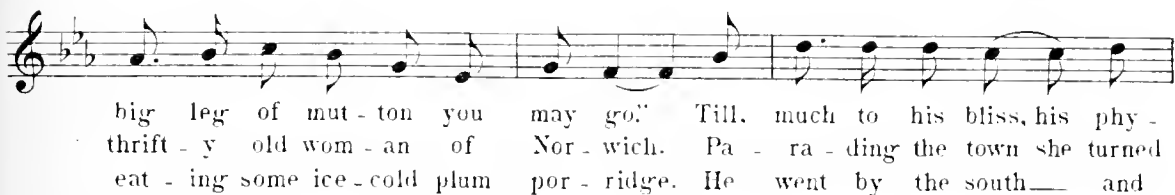
CHORUS



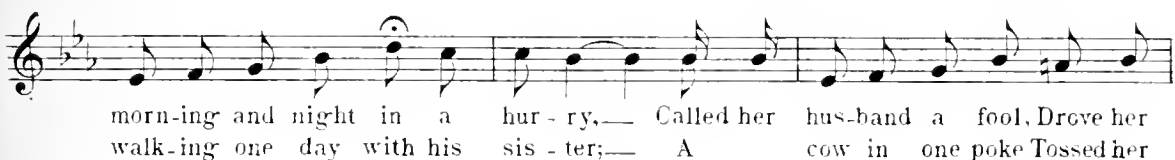
SOLO



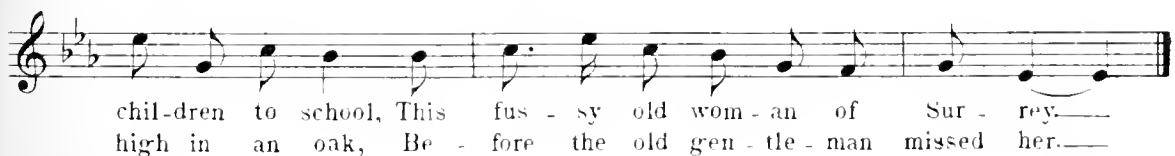
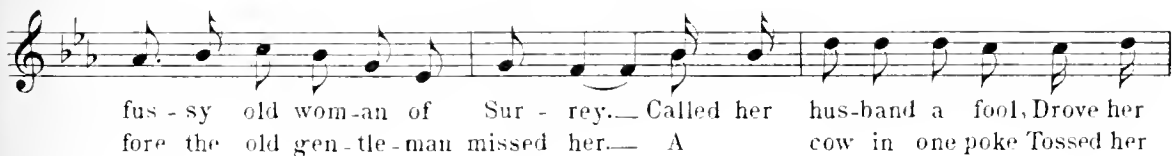
CHORUS



SOLO



CHORUS



MERRY ARE THE BELLS

Con moto

CHORUS

f

Mer-ry are the bells, and mer-ry would they ring, Mer-ry was my-self, and

PIANO

f with accent

mer-ry could I sing. With a mer-ry ding-dong, hap-py, gay and free,

a little faster

And a mer-ry sing-song, hap-py let us be! With a mer-ry ding-dong,

a little faster

ff

With a mer-ry ding-dong hap-py, gay and free. With a mer-ry ding-dong,

f

With a mer-ry ding-dong, hap-py, gay and free. Mer-ry have we met, and

ff *f*

ff *f*

Ad.

mer-ry have we been, Mer-ry, let us part, and mer-ry, meet a - gain.

rit. *ff*

rit. *ff*

No 23

A PRETTY LITTLE GIRL

Con moto

VOICE *mf*

A pret-ty lit-tle girl in a round-earedcap, I met in the street tother

PIANO *mf*

day. She gave me such a thump, my heart it went a - bump, I

thought I had faint-ed a-way, I thought I had faint-ed a-

rit.

way. For the pret-ty lit-tle girl in the round-eared cap, I

a tempo

met in the street toth-er day, I met in the street toth-er day.

No 24

THE LITTLE DANDY, O

Con moto

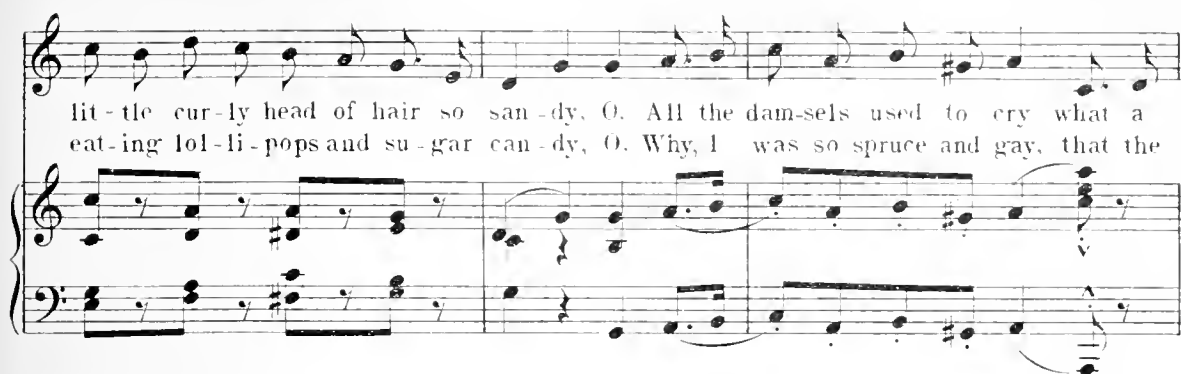
VOICE

mf

1. Oh, when I was a boy, and a pret-ty lit-tle boy, With my
2. But when I old er grew and— some-thing bet-ter knew, Than—

PIANO

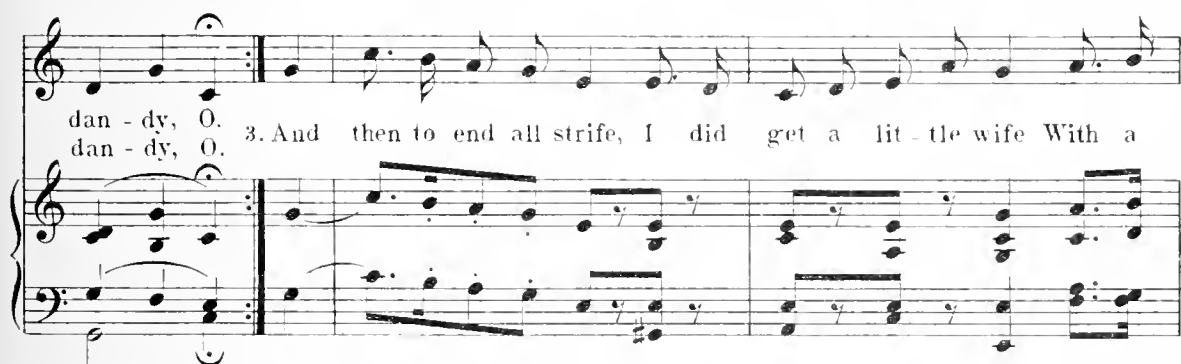
mf



lit - tle cur - ly head of hair so san - dy, O. All the dam - sels used to cry what a
eat - ing lol - li - pops and su - gar can - dy, O. Why, I was so spruce and gay, that the



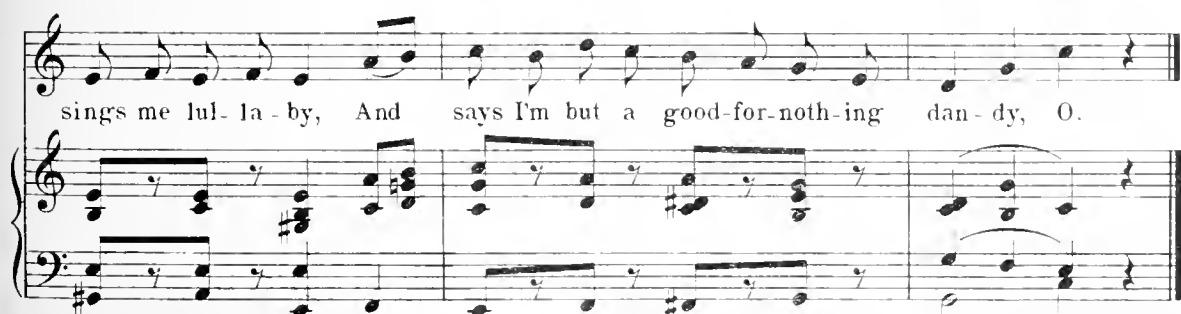
fun - ny rogue was I, And they christ - ened me the pret - ty lit - tle
lad - ies used to say, Oh! the pret - ty, lit - tle fel - low is a



dan - dy, O. 3. And then to end all strife, I did get a lit - tle wife With a
dan - dy, O.



pret - ty lit - tle waist so — han - dy, O, But a la - zy boots am I, that she



sings me lul - la - by, And says I'm but a good - for - noth - ing dan - dy, O.

THERE WAS A LITTLE GIRL

Moderato

VOICE

There was a lit - tle girl, she had a lit - tle curl, That

The first system of the musical score is for the voice and piano. The voice part is in 2/4 time, starting with a mezzo-forte (mf) dynamic. The piano accompaniment is also in 2/4 time, starting with a mezzo-forte (mf) dynamic. The lyrics are: 'There was a lit - tle girl, she had a lit - tle curl, That'.

hung right down in the mid - dle of her fore - head. And

The second system of the musical score continues the voice and piano parts. The lyrics are: 'hung right down in the mid - dle of her fore - head. And'.

when she was good, she was ver - y ver - y good, But

The third system of the musical score continues the voice and piano parts. The lyrics are: 'when she was good, she was ver - y ver - y good, But'. The piano part has a crescendo (cresc.) marking at the end of the system.

when she was bad, she was hor - rid, hor - rid, hor - rid.

The fourth system of the musical score continues the voice and piano parts. The lyrics are: 'when she was bad, she was hor - rid, hor - rid, hor - rid.'. The piano part has a forte (f) dynamic marking at the end of the system.

THERE WAS A LITTLE FELLOW

L.E.O.

Moderato

VOICE *mf*

There was a lit-tle fel-low, with cur-ly locks so

PIANO *mf*

yel-low, That hung right down on the sides of his fore-head. And when

oth-ers were good, he was ver-y ver-y bad, And

cresc.

when they were bad, he was hor-rid, hor-rid, hor-rid.

f

SOLO

Tempo ad lib.

mf They trav - elled a - long till they came to the sky,
 The old wom - an would not go back quite so soon
 "But," says the old wom - an, "how will you go?"
 So now if you hap - pen to vis - it the sky,

CHORUS

animato

f With a high, gee ho, gee hum - ble.

SOLO

mf Tempo ad lib.

But the jour - ney so long made them
 For she want - ed to vis - it the
 "You shall not have my nag. I pro -
 And you want to come back a - gain,

f *mf*

CHORUS

ff

ver - y hun - gry.
 man in the moon.
 test and vow."
 Tom's meth - od try.

With a bum - ble, bam - ble, bum - ble.

ff

OVER THE WATER TO CHARLIE

Con moto

CHORUS

f 1 & 2. O - ver the wa - ter and o - ver the lee, O - ver the wa - ter to

f

Char - lie. O - ver the wa - ter and o - ver the lee,

SOLO

a little faster

O - ver the wa - ter to Char - lie. *mf* 1. Char - lie loves good
2. I'll not have your

mf

cake and ale, And Char - lie loves good can - dy.
roast - ed beef, And I'll not have your bar - ley.

rit

Char - lie loves the pret - ty girls, Oh, Char - lie is a
But I'll have the ver - y best flour To make a white cake for

rit

CHORUS
f **Tempo I**

dan - dy. 3. O - ver the wa - ter and o - ver the lee,
Char - lie.

f

O - ver the wa - ter to Char - lie. O - ver the wa - ter and

ff > o - ver the lee. O - ver the wa - ter to Char - lie.

ff *f* >

MY MAID, MARY

VOICE *Quietly*

My maid, Ma - ry, she minds the dai - ry, My maid, Ma - ry,

PIANO *p*

she minds the dai - ry. While I go a - hoe-ing, while I go a - hoe-ing, and

mow - ing, and mow - ing, and mow - ing each morn. Mer - ri - ly, mer - ri - ly

f faster

runs the reel. Mer - ri - ly spins the spin - ning wheel. Mer - ri - ly, mer - ri - ly,

CHORUS

mer-ri-ly, mer-ri-ly, mer-ri-ly runs the reel. Mer-ri-ly, mer-ri-ly

runs the reel. Mer-ri-ly spins the spin-ning wheel. Mer-ri-ly, mer-ri-ly,

SOLO
Tempo I

mer-ri-ly, mer-ri-ly, mer-ri-ly runs the reel. While I go a-hoe-ing, while

Tempo I

I go a-hoe-ing, and sing-ing, and sing-ing, and mow-ing each morn.

THE DUSTY MILLER

Molto moderato

VOICE *mf*

Once I wrote a letter, sealed it with my finger, And threw it in-to the

PIANO *mf*

CHORUS
animato

dam for the dust-y miller. Oh, the lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle

rust-y, dust-y miller, Oh, the lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle

SOLO
mf molto moderato

rust-y, dust-y mil-ler. Dust-y was his coat, dust-y was the sil-ler,

mf molto moderato

poco rit. **CHORUS** *animato*

Dust-y was the kiss from the dust-y miller. Oh, the lit-tle, lit-tle, lit-tle, lit-tle,

poco rit. *f*

lit-tle, lit-tle, lit-tle, lit-tle rust-y, dust-y miller. Oh, the lit-tle, lit-tle, lit-tle, lit-tle,

SOLO *ff* *Fine* *molto moderato* *mf*

lit-tle, lit-tle, lit-tle, lit-tle, rust-y, dust-y mil-ler. If I had my pockets

ff *Fine* *mf*

cresc. *f* **To CHORUS** *D.S.al Fine*

full of gold and sil-ler. I would give it all to my dust-y mil-ler.

cresc. *f* *D.S.al Fine*

BLOW, WIND, BLOW!

Moderato

CHORUS

Blow, wind, blow! — blow, wind, blow! —

PIANO

f

Go, mill, go! — Go, mill, go, that the

mil - ler may grind his corn; That the mil - ler may grind his

Ad.

corn: That the ba-ker may take it, and in-to rolls make it, And

send us some hot in the morn. ——— Blow, wind,

blow! ——— Go, mill, go! That the mil-ler may grind his

a little slower
corn, That the mil-ler may grind his corn. ———

THE MILLER, HE GRINDS HIS CORN

Brightly
mf
 CHORUS

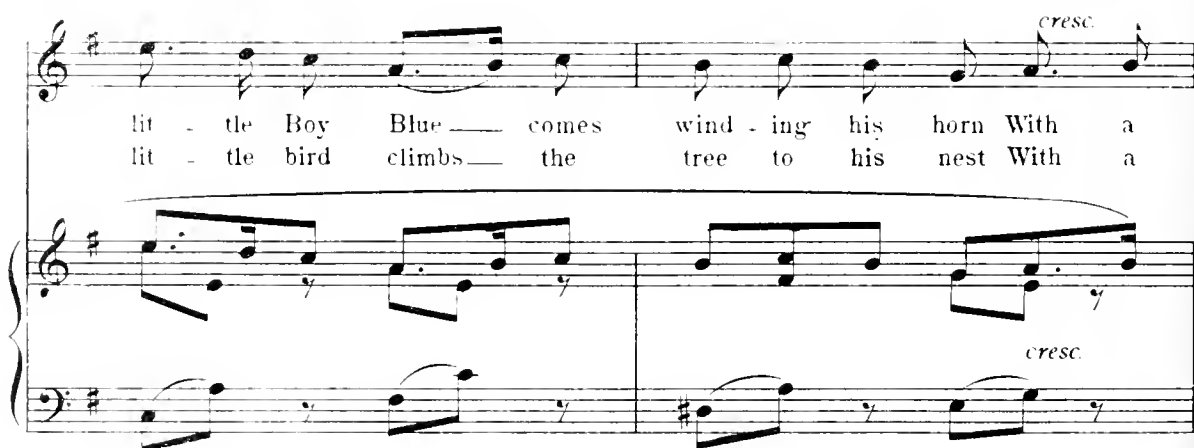


1. The mil - ler, he grinds his corn, his corn. The
 2. The night - in - gale sings when we're at rest. The

PIANO
mf



mil - ler, he grinds his corn, his corn. The
 night - in - gale sings when we're at rest. The



lit - tle Boy Blue comes wind - ing his horn With a
 lit - tle bird climbs the tree to his nest With a

cresc.

cresc.

hop, step and a jump. The cart - er he whis - tles be -
 hop, step and a jump. The dam - sels are churn - ing for

mf

mf

And. *

side his team, The cart - er he whis - tles be -
 curds and whey. The dam - sels are churn - ing for

side his team, And Dol - ly comes trip - ping with
 curds and whey. The lads in the mead - ow are

fresh sweet cream, With a hop, step and a jump.
 mak - ing the hay. With a hop, step and a jump.

f

ROBINSON CRUSOE

VOICE *Moderato*
mp Poor old Robinson Cru-soe, Poor old Robinson Cru-soe. They

PIANO
mp *espressivo*

faster *cresc.* *f*
 made him a coat of an old nan-ny-goat. I wonder how they could do so.

faster *f*

CHORUS
con moto
f Ring-a-ting a-tang. Ring-a-ting a-tang. Ring-ting; Ring-ting; Tang! Tang!

f con moto *ff*

Seq. *

SOLO
Tempo I
mp Poor old Robinson Cru-soe. Poor old Robinson Cru-soe. They

mp

faster *cresc.* *f*

made him a coat of an old nan-ny goat, I wonder how they could do so.

cresc. *f*

CHORUS *Tempo I* *pp*

Poor old Robinson Cru-soe, Poor old Robinson Cru-soe.

pp

No 34

POLLY. PUT THE KETTLE ON

Con moto

CHORUS

Pol-ly, put the ket-tle on, Pol-ly, put the ket-tle on, Pol-ly, put the

PIANO *f*

ket-tle on, we'll all take tea. Pol-ly, put the ket-tle on,

poco rit.

Pol-ly, put the ket-tle on, Pol-ly, put the ket-tle on, we'll all take tea.

poco rit.

THERE WAS AN OLD WOMAN

Moderato

SOLO



There was an old woman lived un-der the hill, And if she's not gone, she

PIANO



con pedale



lives there still, Baked ap-ples she sold and cranber-ry pies, And

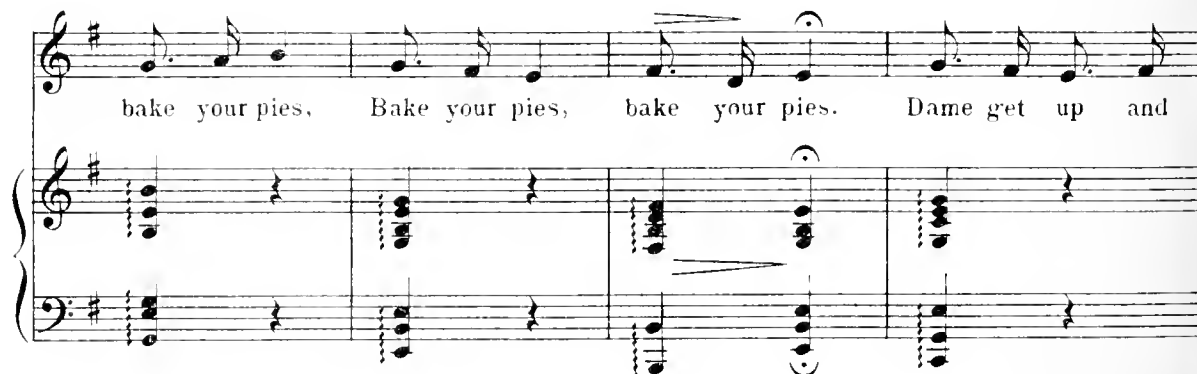
CHORUS

faster



she's the old wom-an that nev-er told lies.

Dame get up and



bake your pies, Bake your pies, bake your pies. Dame get up and

bake your pies. 'Tis Ju - bi - lee day in the morn - ing.

ff

SOLO
mf There was an old wom-an lived un-der the hill, And—

mf

con pedale

if she's not gone she lives there still, Baked ap-ples she sold and

cran-ber-ry pies, And she's the old wom-an, that nev-er told lies.

p

L.H. *L.H.*

A FROG, HE WOULD A-WOOING GO

Not too slow

SOLO *mf*

1. A frog he would a-wooing go.
 2. "Oh, Mis-ter Rat, pray go with me!"
 3. "Pray Mis-tress Mouse are you with-in?"

CHORUS *f*

Sing Heigh-O! Sing Heigh-O!

PLANO *mf*

mf **SOLO**

Wheth-er his moth-er would let him or no.
 "Dear Mis-tress Mou - sey for— to see."
 "Oh, yes, kind sirs, I'm sit-ting to spin."

CHORUS *f*

Sing Heigh-O! Sing Heigh-O!

SOLO *mf*

So off he set with o - per - a hat.
 When they came to Mou - sey's hall.
 "Mis - tress Mouse, do give us some beer."

CHORUS *f*

Sing Heigh - O! Sing Heigh - O!

SOLO

On the road he met with a rat.
 Gave a knock and gave a loud call.
 "Frog and I are fond of good cheer."

CHORUS *ff*

Sing Heigh - O! — Sing Heigh - O!

SOLO

CHORUS

mf *f*

4. Oh, Mis - ter Frog, do give us a song.
 5. The cat she seized the rat by the crown. Sing Heigh O! Sing Heigh O!
 6. As Frog was cross-ing o - ver a brook,

SOLO

CHORUS

mf *f*

Let it be one that's not too long.
 The kit - tens pulled the lit-tle mouse down. Sing Heigh O! Sing Heigh O!
 There came a duck that gobbled him up.

SOLO

CHORUS

mf *f*

But while they were a mer-ry-mak - ing,
 This put the Frog in ter - ri - ble fright. Sing Heigh O! Sing Heigh O!
 So there's an end of one, two and three.

SOLO

CHORUS

mf *ff*

A cat and her kit - tens came tumbling in.
 He took up his hat and wished them good night. Sing Heigh O! Sing Heigh O!
 The rat and the mouse, and lit - tle Frog-ee.

SING A SONG O' SIXPENCE

Con moto

CHORUS

f

Sing a song o' six - pence, pock - et full of rye.—

PIANO

f

Four-and-twen-ty black-birds baked in a pie.— When the pie was

o - pend the birds be-gan to sing.— Now was - n't that a

1. *SOLO* 2. *after D.C.* *Fine*

dain - ty dish to set be-fore a King? The set be-fore a King.

SOLO

mf a little slower

King was in his count-ing house, count-ing out his mon-ey, The

Queen was in the pan - try eat - ing bread and hon-ey. The

maid was in the gar - den, hang-ing out the clothes, There

came a lit - tle black - bird, and snipped off her nose.

D.C. al Fine

THE QUEEN OF HEARTS

Moderato

VOICE

The Queen of Hearts she made some tarts, All on a sum-mer's day — The

PIANO

mf

Knave of Hearts, he stole those tarts. And with them ran a - way. — The

King of Hearts called for those tarts, And beat the Knave full sore. — The

Knave of Hearts brought back those tarts, And vow'd he'd steal no more. —

TRIP UPON TRENCHERS

Brightly

VOICE

PIANO

mp

mf

Trip up - on trenchers, and dance up - on dish - es, My moth - er has

sent me to gath - er some harm: She bade me tread light - ly, and come a - gain

Fine

quick - ly, For fear - the young men should do me some harm.

a little faster

Yet did - n't you see, yet did - n't you see, What naugh - ty

tricks they put on me: They broke my pitch - er, and

accel.

spilt the wa - ter, And huffed my moth - er, and chid her

rit. *D.S. al Fine*

daughter, And kissed my sis - ter in - stead of me.

KING ARTHUR

Con moto

CHORUS

mf

When good King Ar - thur ruled his land, he was a good-ly King. He

PIANO

mf

stole three bags of bar - ley meal, to make a bag pud - ding. A

bag pud-ding the King did make, and stuffed it well with plums, And

cresc. *f*

cresc. *f*

in it put great lumps of fat, as big as my two thumbs. The

King and Queen did eat there-of, and no - ble - men be - side, — And

what they did not eat that night, the Queen next morn - ing fried. — When

Good King Ar - thur ruled his land, he was a good - ly King. —

No 41

GIRLS AND BOYS, COME OUT TO PLAY

Brightly

VOICE

Girls and boys, come out to play, The moon is shin - ing bright as day.

PIANO

Leave your sup-per, leave your sleep, and come with your play-fel-low in-to the street.

Come with a whoop, come with a call, Come with a goodwill or come not at all.

Girls and boys come out to play, The moon is shin-ing bright as day, The

moon is shin-ing bright as day, Come out to play, come out to play.

LITTLE JACK HORNER

Moderato

VOICE



PIANO



Eat - ing a great, big pie. — Put in your thumb and

pull out a plum. And say "What a good boy am I!" —

Ced.



Nº 43

SEE-SAW, SACRADOWN

Moderato (with swinging motion)

CHORUS



PIANO



a little faster

sa - cra-down, Which is the way to Bos - ton town? One foot up, the

a little faster

oth-er foot down, One foot up the oth-er foot down, That's the way to

f *mf* Tempo I

Bos-ton town That's the way to Bos-ton town. See-saw, sa - cra-down, sa - cra-down,

f *mf* Tempo I

f

sa - cra-down, See-saw, sa - cra-down, That's the way to Bos - ton town.

f

CURLY LOCKS

With feeling

VOICE

mf

Cur-ly-locks, Cur-ly-locks, wilt thou be mine? Cur-ly-locks, Cur-ly-locks,

PIANO

mf

cresc.

Wilt thou be mine? Thou shalt not wash dish-es, nor yet feed the swine, But

cresc.

f

sit on a cush-ion and sew a fine seam, And feast up-on straw-ber-ries, su-gar and cream.

f

mf

Cur-ly-locks, Cur-ly-locks, wilt thou be mine? Cur-ly-locks, Cur-ly-locks, wilt thou be mine?

rit.

mf

rit.

THREE GEESE

Moderato

VOICE

Three geese went out on a sum - mer day, And

PIANO

faster
CHORUS

ver - y soon they lost their way. They quacked and quacked and

a little faster
cresc.

quacked and quacked, a - las! a - lack! They be - gan to fear, — Oh,

cresc.

they be - gan to fear — they'd nev - er get back.

SOLO

Tempo I

CHORUS

mf Tempo I

Three geese went out on a sum-mer day, And ver - y soon they lost their way. Then

mf Tempo I

six lit-tle peo-ple all in a row. They laughed "Ha! ha!" and they

sang "Ho! ho!" They shout-ed with all their might and main, They shout-ed with

f *ff*

SOLO declamando
slower

all their might and main, And so the geese got home a - gain.

slower

THREE CROWS

Con moto

CHORUS

Three crows there were once who sat on a stone, *ff* fal la fal la, fal la; — But

f

ff

f

two flew a-way, and then there was one, *ff* Fal la, fal la, fal la. — The

f

ff

f

oth-er crow felt so tim-id a-lone. *ff* Fal la, fal la, fal la. — That

f

ff

f

he flew a-way, and then there was none. *ff* Fal la, fal la, fal la. —

f

ff

f

ONCE I SAW A LITTLE BIRD

Molto moderato

VOICE



PIANO



So I cried "Lit - tle bird, will you stop, stop, stop?" And was



go - ing to the win - dow to say "How do you do;" But he

*cresc.*

shook his lit - tle tail, And far a - way he flew

cresc.

MY BONNIE CRAVAT

Moderato

mf ^(He)

VOICE

O Jeanie, come tie, O Jeanie, come tie, O Jeanie, come tie my bonnie cra-vat. O

PIANO

mf

cresc.

Jeanie, come tie, O Jeanie, come tie, O Jeanie, come tie my bon-nie cra-vat. I've

mf ^(She)

PIANO

cresc.

Archly

tied it be-hind, I've tied it be-fore, I've tied it so oft-en I'll tie it na more. I've

mf

PIANO

f *p e rit.*

tied it be-hind, I've tied it be-fore, I've tied it so oft-en I'll tie it na more.

f *p e rit.*

PIANO

HEE, HAW, HUM!

Quasi serio

SOLO

mf

1. John Cook had a lit-tle gray mare;
2. John Cook was riding up Shu - ters hill;

PIANO

f *mf*

CHORUS *SOLO* **CHORUS**

Hee, haw, hum! Hee, haw, hum! Her back stood up and her bones were bare;
His mare fell down and she made her will; Hee, haw, hum!

SOLO **CHORUS** *SOLO*

Hee, haw, hum! The John Cook was rid-ing up Shu-ter's bank;
bri - dle and saddle were laid on the shelf; Hee, haw, hum! Hee, haw, hum! And If you

cresc.

TUTTI *accl.*

there his nag did kick and prank;
want any more you may sing it yourself; Hee, haw, hum! Hee, haw, hum! Hee, hee, haw, haw, hum!

OLD KING COLE

Moderato pomposo

VOICE *mf*

Old King Cole was a merry old soul, And a merry old soul was he.

PIANO *mf*

Ad.

He called for his pipe, he called for his bowl, he called for his fid-dlers three.

Ad.

And ev-'ry fid-dler had a fine fiddle, And a ver-y fine fiddle had he.

8va loco

Ad.

None so rare as can com-pare With King Cole and his fid-dlers three. —

f cresc e rit.

f cresc e rit ff

FAIRY SONG

Moderato

CHORUS

mf

1. Oh, who is so mer - ry, so mer - ry, heigh - ho! As the
2. Oh, who is so mer - ry, so mer - ry, heigh - ho! As the
3. Oh, who is so mer - ry, so mer - ry, heigh - ho! As the

PIANO

mf

cresc.

light-heart-ed fair - y, heigh - ho! heigh-ho! He danc-es and sings, to the
light-heart-ed fair - y, heigh - ho! heigh-ho! His nec-tar he sips, from the
light-foot-ed fair - y, heigh - ho! heigh-ho! His night is the noon, and his

cresc.

sound of his wings, With a hey, and a heigh, and a ho! —
prim-ros-es' lips, With a hey, and a heigh, and a ho! —
sun is the moon. With a hey, and a heigh, and a ho! —

I HAD A LITTLE HUSBAND

Slowly

VOICE

mp

cresc.

I had a lit-tle hus-band, no bigger than my thumb. I put him in a

PIANO

mp

cresc.

pint-pot, and there I bade him drum,

I

put him in a pint-pot, and there I bade him drum.

I

had a lit-tle hus-band no bigger than my thumb.

rit.

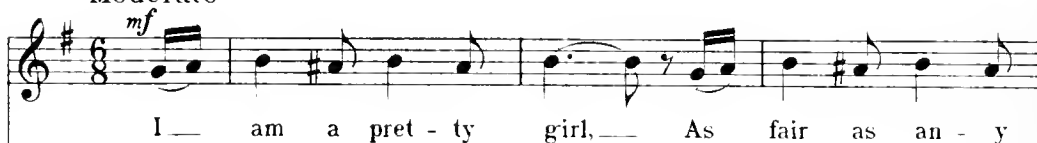
rit.

No 53

I AM A PRETTY GIRL

Moderato

VOICE



PIANO

*a little faster*

gain,— But I, a pret - ty girl, can't get one,

rit. et dim. can't get one,— But I, a pret - ty girl, can't get *rit.*

rit. et dim. *a tempo* *rit.*

Tempo I

one.— I — am a pret - ty girl,— As fair as an - y pearl, But

rit. sweet - hearts, sweet - hearts, sweet - hearts, I can't get one.—

rit.

OH, DEAR! WHAT WILL BECOME OF ME?

Moderato

VOICE

1. Last — night the dogs did bark, I went to the gate to
 2. They do say, do say I'm fair, Do say — I'm scornful and

PIANO

see. ——— Ev - 'ry lass has got a spark, Will
 proud. ——— But a - las! I must de - spair, A -

no - bod - y come for me? ——— My fa - ther's a hedg - er, a
 lack! I'm growing quite old. ——— And now I must die, — must

hedg - er, a hedg - er, My moth - er does noth - ing, does noth - ing but spin. And
 die, — must die, — And now I must die, — must die an old maid. A -

cresc.

I am a pret - ty young lassie, Yet how slow - ly the
 las! a - las! my beau - ty will fade, But I'm sure it is

cresc.

CHORUS

mon - ey comes in. Oh, dear! what will be - come of me?
 none of my fault.

f

Oh, dear! what shall I do? Oh, no - bod - y com - ing to

Repeat softly

mar - ry me, No - bod - y com - ing, com - ing to woo.

BY THE SEA

L. E. O.

Moderato

CHORUS

mf

1. Oh, what do we do, Oh, what do we do, Oh, what do we do by the sea. — Oh,
 2. Oh, what do we do, Oh, what do we do, Oh, what do we do by the sea. — Oh,

PIANO

mf

what do we do, Oh, what do we do, Oh, what do we do by the sea? We
 what do we do, Oh, what do we do, Oh, what do we do by the sea? We

pad-dle and play, we pad-dle and play, we pad-dle and play by the sea. — We
 race on the sands, we race on the sands, we race on the sands by the sea. — We

pad-dle and play all through the long day, And that's what we do by the sea. —
 race on the sands and hear all the bands, And that's what we do by the sea. —

mf

3. Oh, what do we do, Oh, what do we do, Oh, what do we do by the sea? — Oh,
 4. And that's what we do, and that's what we do, and that's what we do by the sea. — We

what do we do, Oh, what do we do, Oh, what do we do by the sea? — We
 pad-dle and play, all through the long day, and that's what we do by the sea. — We

f *mf*

sit on the pier, we sit on the pier, we sit on the pier by the sea. — We
 race on the sands, and hear all the bands, and that's what we do by the sea. — We

sit on the pier, till waves come quite near, And then we go home to our tea. —
 sit on the pier, till waves come quite near, And that's what we do by the sea. —

f

THREE WISE MEN OF GOTHAM

Pompously

VOICE

f

Three wise men of Goth-am Went to sea in a bowl.

PIANO

f

Had the bowl been strong-er, My sto-ry would be long-er.

cresc. et rit.

Three wise men of Goth-am Went to sea in a bowl.

cresc. et rit.

Nº 57

OLD MOTHER HUBBARD

Animato

mf

CHORUS

Old Moth-er Hub-bard went to the cup-board To get her poor dog a

PIANO

mf

bone; And when she got there, the cup-board was bare, And_

GIRLS *BOYS* *GIRLS*

so the poor dog- had_ none. Had none, had none, had

cresc. *f*

BOYS *ALL* *GIRLS*

none, had none, And so the poor dog had none, had none, had

BOYS *GIRLS* *BOYS* *ALL*

none, had none, had none, had none, And so the poor dog had none.

ff

ROCK-A-BYE, BABY

Quietly

CHORUS

mp

Rock-a-bye, ba-by, on the tree-top, When the wind blows the

PIANO

mp

cra-dle will rock; When the bough breaks, the cra-dle will fall,

Down will come ba-by, cra-dle and all. Rock-a-bye, ba-by, on the tree-top,

When the wind blows the cra-dle will rock, When the bough breaks the

cra - dle will fall, — Down will come ba - by, cra - dle and all.

Nº 59
THE KING OF FRANCE

CHORUS

In march time (*pomposo*)

f

The King of France and four thousand men,

PIANO

f

ff

Drew their swords and put them up a - gain. The King of France and

ff

four thou-sand men Drew their swords and put them up a - gain.

WE'RE THE TRIBE OF MOTHER GOOSE

(FINALE)

L.E.O.

Con spirito

PIANO

f

cresc.

The piano introduction is in 6/8 time, marked 'Con spirito'. It features a melody in the right hand with triplets and a bass line in the left hand. The piece starts with a forte (f) dynamic and includes a crescendo (cresc.) towards the end.

CHORUS
With spirit

We're the tribe of Mother Goose, Whose house is in the

The first system of the chorus shows the vocal melody and piano accompaniment. The piano part has a strong, rhythmic accompaniment with many beamed notes.

wood. — And all day long her wise old owl Out-side as sen-ti-nel stood. —

The second system continues the chorus melody and piano accompaniment. The piano part maintains the same rhythmic pattern.

*Seq.**SEMI-CHORUS*

mf

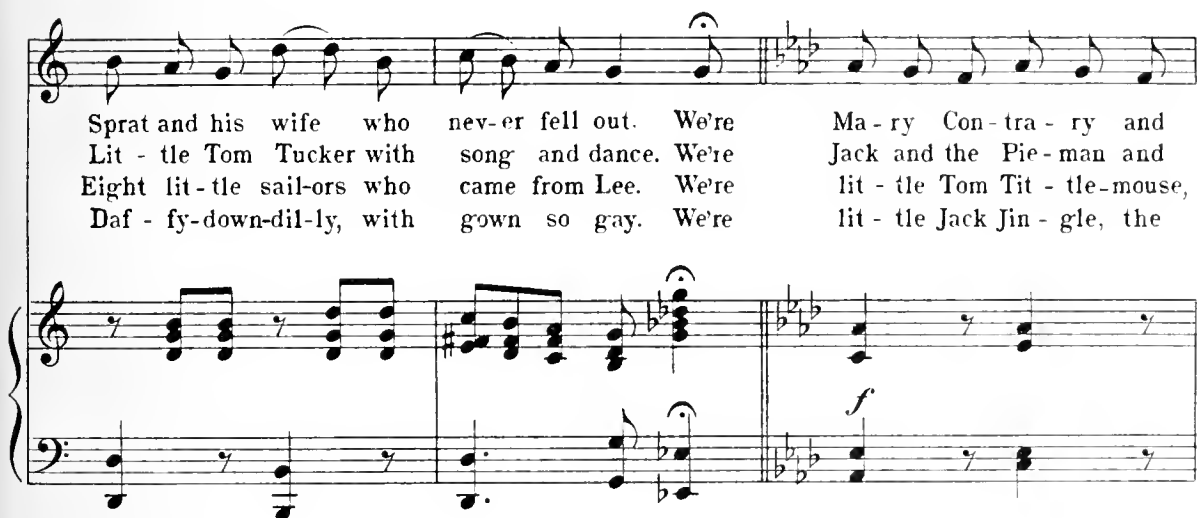
1. We're lit-tle Jack Hor-ner and sweet jumping Joan, — Ti-ny Miss Muffet who's
good King Ar-thur and Cur-ly Locks sweet, With Han-dy Span-dy
Ro-bin-son Cru-soe and Tom-my Snooks, The Man in the Moon and
dear Ma-ry Mo-rey with col-lar of lace, — Punch and Ju-dy and

The semi-chorus section begins with a melody in the right hand and a piano accompaniment in the left hand. The piano part features a steady, rhythmic accompaniment. The section is marked with a mezzo-forte (mf) dynamic.

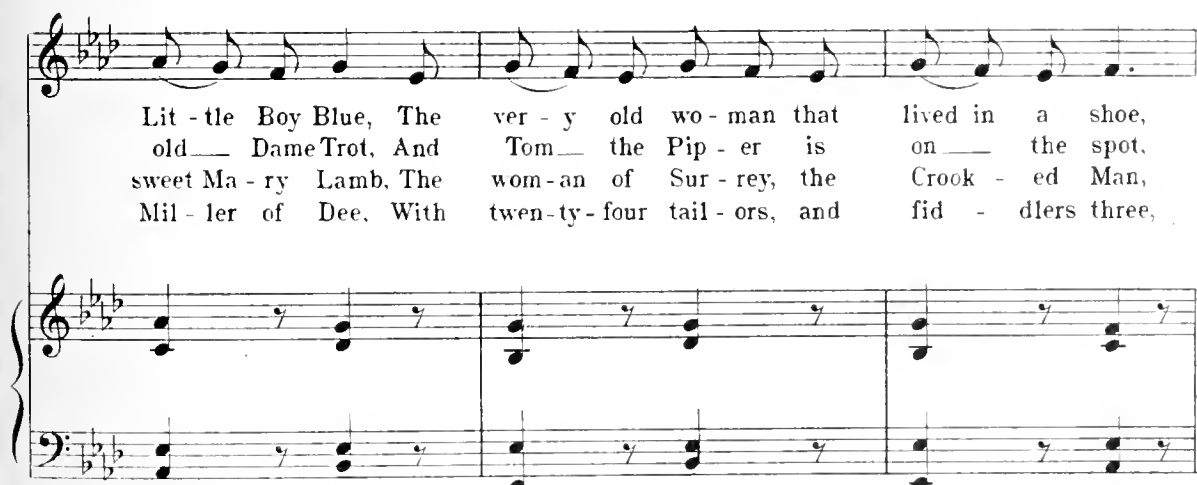
cresc



nev - er a - lone, Wee Wil - lie Win - kie and Great Big Stout, Jack
 dressed so neat, Geor - gie Por - gie, the King of France,
 Bes - sie Brooks, Tweed - le Dum — and Tweed - le Dee,
 bright Tom-my Grace, With Bes - sie Bell — and Ma - ry Gray, and




Sprat and his wife who nev - er fell out. We're Ma - ry Con - tra - ry and
 Lit - tle Tom Tucker with song and dance. We're Jack and the Pie - man and
 Eight lit - tle sail - ors who came from Lee. We're lit - tle Tom Tit - tle - mouse,
 Daf - fy - down - dil - ly, with gown so gay. We're lit - tle Jack Jin - gle, the




Lit - tle Boy Blue, The ver - y old wo - man that lived in a shoe,
 old — Dame Trot, And Tom — the Pip - er is on — the spot,
 sweet Ma - ry Lamb, The wom - an of Sur - rey, the Crook - ed Man,
 Mil - ler of Dee, With twen - ty - four tail - ors, and fid - dlers three,

rit.

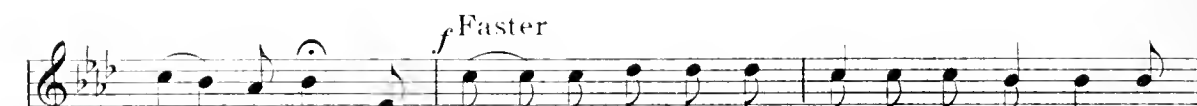


Mar - jo - rie Daw and lit - tle Bo-Peep, The same lit - tle girl who
Sweet Pol - ly Flin - ders and lit - tle Tee-wee Three wise men of Goth - am who
Dar - by and Joan and Jen - nie Wren; — Ro - bin and Rich - ard, the
Sad Bet - ty Pringle and sweet Bil - ly - boy, The wo - man from Ba - by - land




rit.


f **Faster**



lost her sheep. We're Sim - ple Si - mon and Jack and Jill, The
went to sea. We're Bry - an O' Lin and his wife and her moth - er.
two pret - ty men. We're Jack - a - dan - dy and Ni - cho - las Wood,
bringing us joy. We're lit - tle Tom Tack - et and lit - tle Tom Green, The



f



lit - tle old wo - man from un - der the hill, Old Moth - er Hub - bard and
John O' Nor - ry and Jack his broth - er, Taf - fy the Welshman, the
Lit - tle Blue Bet - ty and Red Rid - ing Hood, The Queen of the Fair - ies, the
mer - ri - est cou - ple that ev - er was seen, Gay Bar - ney Bod - kin and



rit. *D.S.*

old King Cole, The Queen of Hearts and the Knave that stole.
 Babes in the wood With Bob - by Shaf - toe and Rob - in Hood.
 Queen of the May, A soldier of Bris - toe who walked here to - day.
 Dav - id Doubt, And many an - oth - er whose name we leave out.

2. We're
 3. We're
 4. We're

SOLO
 (Mother Goose)

mf

Doc - tor Fos - ter's gone to Glos - ter, Hump - ty Dump - ty staid at home. The

slower *cresc.*

man of Bom - bay lives too far a - way, And So - lo - mon Grun - dy could - n't come.

slower *cresc.*

CHORUS Tempo I

f

We're the tribe of Moth - er Goose, whose house is in the wood, And all day long her

SOLO (boy)

wise old owl, Out - side as sen - ti - nel stood. All hail to Moth - er Goose!

f

CHORUS

SOLO

All hail! all hail! all hail! — All hail to Moth - er Goose!

Ad. *

TUTTI

ff *f* *grandioso*

All hail! all hail! all hail! all hail! Now fare-well to Moth - er Goose, Fare-

well to Jack, her son, — For now we end our hol - i-day, Our

Ju - bi - lee is done. Our Ju - bi - lee is done, fare - well,



fare - well, Our Ju - bi - lee is done, fare - well, fare -



well, fare - well, Our Ju - bi - lee is done, Our



with breadth
Ju - bi - lee is done, — is done, — is done, fare -



well, fare - well.



